BOOK CASTS LIGHT ON EARLY HISTORY OF MUSIC

THE WEEK OF OPERA.

Metropolitan Opera House. MONDAY—"Haensel und Gretel," Mmes. Mattfeld and Mason; Messrs.
Reiss and Goritz. "Pagliacci," Mme. Cajatti; Messrs. Caruso and

WEDNESDAY-"Il Trovatore." Mmes. Destinn and Matzenauer; Messrs. Martinelli, Amato and Rothier.
THURSDAY—"Die Zauberfloete." Mmes. Kurt, Hempel and Mason; Measrs, Urlus, Goritz, Braun and Reiss.
FRIDAY—"Prince Igor," Mmes. Alda and Perini; Messrs. Amato,

Didur and Botta. SATURDAY, 2 P. M.—"Manon Lescaut," Mme. Alda; Messrs. Caruso,

De Luca and De Segurola.

SATURDAY, 7:30 P. M.—"Die Meistersinger," Mmes. Hempel and Mattfeld; Messrs. Sembach, Weil, Reiss and Braun.

By W. J. HENDERSON.

else was to be expected. Art side turned to the audience and adbelongs to the era of peace. It will the "war drum throbs no site side of the stage should not longer, and the battle flags are furled" make an extended arm gestore with that the painters will cease to make the left arm for the simple reason records of battle incidents and turn to the exercise of their imaginations. Not till then will the architect enshattered ruins which lie across Europe. Not till then will the composer of matter with which Mr. Shea deals in a simple reason that he is putting his own person in an awkward position and probably casting a footlight shadow across his own face besides.

This is a mere hint as to the kind of matter with which Mr. Shea deals in a simple and practical manner.

clopedie de la Musique et Dictionaire of wisdom: de Conservatoire" stopped short after the third volume. This in itself is a deprivation to the students you may (and will) break—artistiof muscal art, for no other work was cally—many of them and the applause planned with quite so much foresight of men shall be yours." as this one. Let us hope that after

music, which was going on at a brisk pace before the war, has almost ceased. This, too, is a pity. The gen- the merciless daylight because of or about the more important works on music. Indeed, the more important Carl van Vechten, demonstrates be-they are the more swiftly does the yound all contradiction that he has been general reader hasten away from in Paris, which seems to him to be at them. But writers on music througharmy of serious and eager students, Russian music and seen Russian influence, are hungry for more information, and it is a pity that the supply of it should be checked at a moment of intense interest.

of ample equipment, fine gifts and of ample equipment, fine gifts and untiring industry have been investigating every branch of early music and discovering that our information and discovering that our information about it was generally faulty, often in desperate fear that the war would destroy all that musical art has action operations one result of the war."

This makes us very glad. We were in desperate fear that the war would destroy all that musical art has action operations.

Arnold Dolmetsch's "The Interpretation of the Music of the Seventeenth and Eighteenth Centuries," published by Novello, Ewer & Co. of London. Mr. Dolmetsch will be recalled by concertgoers as a picturesque person who clad himself above the waist in a velvet jacket and a flowing neck cloth and who talked confidentially and interestingly about archaic instruments.

book. But one thing must be said, and out but as they were fifty years be-with as much emphasis as possible, to fore."

that of a careful student. He has as- this paragraph is as puerile as uttersembled all that was written on the ing it in the first place. subject by the musicians of the period information, for instance, in the writings of old Quantz, the flute player and
ings of old Quantz, the flute player
ings of old Quantz, the flute player and
ings of old Quantz, the flute player
ings of old Qua investigated. He has found important and others valuable points. He has ity and hesitation as man journeys then applied his knowledge to the music with which he was already proolder composers and heretofore seemserves the gratitude of all students of music for the patience and devotion with which he has done his work. The volume will be accepted as a standard work on the subject with which it

George Shea, an American singer and teacher of singing, formerly a member of the opera companies of The Hague, Toulouse, Nancy and other has issued a small volume called "Acting in Opera." It is pubcalled "Acting in Opera season to-morrow eve-lished by Schirmer. The author, who ropolitan Opera season to-morrow eve-is a graduate of Princeton, proceeds ning. "Haensel und Gretel" will be

ber of the Metropolitan Opera House company under the management of Other operas of the Heinrich Conried he was wont to stand upon the stage in such complicated attitudes that one wondered why he remained upright at all. Especially was he prone to make spirals of his long legs. Mr. Conried, who "Die Zauberfloete" on Thursday knew no more of music than a kitten, was an actor and a stage manager. He went on the stage one day at a rehearsal and began to show Burgstaller how he should pose. Where upon that child of Bayreuth abruptly waved him aside and impatiently ex-

"I do not sing with my feet!" get on and off the stage," which is a Polacco will conduct.

thing few American singers can acPuccini's "Manon Lescaut" will be complish. The Paris Conservatoire the Saturday matinee opera. It will be long ago recognized the indisputable sung by Mmes. Alda and Perini, and fact that there are certain inviolable Messrs. Caruso, De Luca, De Segurola. conventions of theatrical action, Some Rossi, Reschigilan, Bada and Audisio gestures and poses are better suited Mr. Bavagnoli will conduct.

kneel and a way to arise. There is HE war has had a depressing a way to gesticulate and a way to effect upon the world of walk. For example, an actor standmusic, but naturally nothing ing near the footlights with his left

sing songs which do not reek with the mud of materialism.

Musical literature has suffered in more ways than one. Enterprises "of great pith and moment" have been closing a reasonable of the man of experience, he fully understands that such rules are rather fundamental and formative than constructive. His emporarily abandoned. The "Ency- closing paragraph contains a world

This instantly calls to mind Schuthe war its issue will quickly be re-dred truth, "Mastery of form leads The publication of books about talent to ever increasing freedom."

One other book which has come into eral public naturally cares nothing in spite of the war is called "Music After the Great War." The author, precious and exclusive privilege enout the country, an ever increasing joyed by few, and that he has heard many of them idealists of inspiriting dancers, which are now about to bring

oment of intense interest.

With the death of Wagner; or that the moderns, Stravinsky et al., have no to knowing that our knowledge of the e.rly history of music has lately been passing under a keen and searching review. The indolent acceptance of ancient errors has ceased, and scholars of ample equipment, fine gifts and

cally incorrect.

One of the contributions to our study of the older music which has been is sued since the outbreak of the war is Arnold Dolmetsch's "The Interpretation of the Seventeenth"

Arnold Dolmetsch's "The Interpretation of the Seventeenth"

Brahms and Beethoven and Wagner.

The Orchestral Society of New York.

Max Jacobs, director, will give its third subscription concert this afternoon and Brahms and Brahms and Beethoven and Wagner.

The Orchestral Society of New York.

Max Jacobs, director, will give its third subscription concert this afternoon ary 10, at 1:30 P. M.; "Slegfried" on violinist, will assist. The programme is

the vasty ranges of Mr. Van Vechten's view:

"There are always those prone to believe that such a war as is now in progress has been brought about by an anarchic condition among the artists, as foolish a theory as one could not all of his studies of the technic, the style and the purpose of the art of these more intimate instruments.

It is not the hope of The Sux's reviewer to deal adequately with this specified and adequately with this specified and adequately with this specified and who talked confidentially and interestingly about archaic instruments.

Such as lutes and viols, which he after view:

"There are always those prone to believe that such a war as is now in hard and the programme includes a rias by Ponebielli and Massenet, a group of songs by M. Schneider-Trnaving will be first subscription concert at balance. It is this group which steadfastly maintains that after the war things will be not merely as they were immediately before the war broke view:

**CONCERTS. RECITALS, NOTES OF MUSIC AND BALLET RUSSE.*

**A recital will be given by Anica Fabry, soprano, this afternoon at the Princes Theory, soprano, this afternoon are the programme includes and season with a proper programme includes the programme includes and season will group of songs by M. Schneider-Trnaving the direction of Arnold Volpe. Will give its first subscription concert at both and the programme for his proper in the direction of Arnold Volpe. Will give its first subscription concert at both and the proper in the direction of Arnold Volpe. Will give its first subscription concert at both and the proper in the direction of Arnold Volpe. Will give its first subscription concert at both and the proper in the direction of Arnold Volpe. Will give its first subscription concert at both and the proper in the

wit, that no musician can afford to Let us not pause to dilate upon the pass the work by unnoticed. It deals authoritatively with the questions of tempo, rhythm, ornaments and figured basses, all of which have occupied rather vague positions in too many minds.

extraordinary characteristics of the kent" and Strauss's "Zueignung."

The orchestral numbers will be Schubert's unfinished symphony, Goldmark's overture "Sakuntala," Massenet's unfinished symphony, Goldmark's overture "Sakuntala," Massenet's unfinished symphony, Goldmark's overture "Sakuntala," Massenet's unite "Les Erinnyes" and the finale from Tschaikowsky's symphony No. 4. pass the work by unnoticed. It deals extraordinary characteristics of the give serious consideration to such silly Mr. Dolmetsch's method has been doctrine as that held up to scorn in

the concert, but let it pass. It will probably not occur again, although they say that fools do rush in where angels fear to tread.

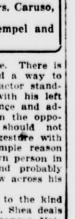
will open the tenth week of the Met with scholarly method to analyze the sung by Mmes. Mattfeld, Mason, are taught in Europe and with the most particular care at the Paris Conservatoire.

When Alois Burgstaller was a memtechnics of operatic acting as they Sparkes, Warrum and Robeson, and

"Il Trovatore" on Wednesday evening with Mmes. Destinn. Matzenauer and Mattfeld, and Mesers. Martinelli. Amato, Rothier Reschiglian and

evening with Mmes. Kurt, Hempel Mason, Curtis, Heinrich, Robeson Sparkes, Cox and Mattfeld, and Mesers, Urius, Goritz, Braun, Reise Schlegel, Bloch and Bayer. Mr. Bod-

"Prince Igor" on Friday evening with Mmes. Alda, Delaunois, Perini and Egener, and Messrs. Amate. Botta. Now one who is observant cannot Didur. De Segurola, Bada and Audisio. fail to notice that almost every Rosina Galli and Giuseppe Bonfiglio French opera singer knows "how to will lead the Tatar Ballet. Mr.



foundly acquainted and has set before ance, old age of discretion and apolous convincing conclusions as to the getics. Yet even the oldest inhabitant must have felt a certain amount of conviction on Wednesday evening that ing to be obscure. Mr. Dolmetsch de- the songs of the Russian, Finnish and poser has arranged several for small Swedish peoples given by the Schola orchestra. Cantorum were beautiful

There was one saddening feature in

METROPOLITAN OPERA HOUSE.

"Haensel und Gretel" and "Pagliacci"

Other operas of the week will be:



CONCERTS TO-NIGHT.

GARRISON 4

METROPOLITANO

COMPANY. OMISNKIN

Anna Pavlowa will make her gala farewell appearance at the Hippodrome to-night, dancing in the second part of the programme some of her most popular numbers. She will be assisted by Ivan Swan" as well as a new waltz written for her by John Philip Sousa. Among the popular singers on the programme will be Riccardo Martin, Thomas Chal-mers and Louis Villani. Mlle. Pavlowa will make her start for

Percy Grainger, the Australian

"Goetterdaemmerung" on Thursday, ubini: symphony No. 5 from "The New February 24, at 1:30 P. M. Artur World," Dvorak: violin concerto, B Bodanzky will conduct all the per-minor, Saint-Saens; dances of the Pyr-

oon," from 'Massenet's "Herodiade," and in a group of songs, comprising Schu-mann's "Du bist wie eine Blume," Tschalkowsky's "Nur wer die Sehnsucht

Aeolian Hall Sunday afternoon, Jan-uary 23. Mr. Hutchinson will play the France through his choral Psalm XLVL, his ballet "Le Tragedie de Salome" and his quintet for piano and strings.
"Pupazzi" is originally a suite in eight
numbers, for piano, of which the com-

of New York, Josef Stransky conductor, will give the third in its series of Sunday afternoon concerts. Francis Mac-Millen, violinist, will be the assisting artist, playing the Lalo "Symphonic Espagnole." The orchestral numbers include Mendelssohn's overture "Fingal's Cave," Tschaikowsky's fantasy overture "Romeo and Juliet" and Liszt's symphonic poem "The Battle of the Huns." Yolanda Mero, playing with he than "Romeo and Juliet" and Liszt's symphonic poem "The Battle of the Huns."

Yolanda Mero, pianist, will be the soloist at the next pair of concerts on Thursday evening, January 20, and Friday afternoon, January 21, playing the Liszt concerto, No. 2, in A major. The

orchestra will play Brahms's "Tragic Overture"; by Fibich, an idyl, "At Eve-ning," opus 39, first time in America, and Tschalkowsky's fifth symphony.

An interesting local orchestra is that recently formed at the East Side House Settlement and known as the Neighborhood Symphony Society. This orchestra gives the first of three public concerts at Carnegie Chamber Music Hall this afterpianist-composer, will play at to-night's "opera concert." Mme. Rita Fornia and Pasquale Amato will sing. The orchestra will be under the direc- | Neighborhood Symphony Society is the

the Harris Theatre. Alberto Bachman, violinist, will assist. The programme is Friday, February 18, at 1:30 P. M.; as follows: Overture, "Anacreon," Cher-The Meistersinger," Wagner.

given at Carnegie Hall this aftermoon, includes airs by Handel and Purcell, songs by Tschaikowsky, Hugo Wolf, Rachmaninov and Strauss: a group of Dunn, Quilter and Schneider, Donald McBeath, violinist, and Edwin Schneider, pianist, will be the assisting artists.

Ernest Hutchenson will be the soloist with the Symphony Society of New Knelsel Quartet for the Society of York, Walter Damrosch conductor, at Asolian Hall Sunday afternoon, January 23. Mr. Hutchinson will play the in Asminor, which has not set by septuor, opus 26, in which the assisting performers will be Prank Corrado, horn; performers will be Prank Corrado, horn; programme in Angelo Chiaffareli, clarinet; Leopold Buck, bassoon, and Daniel R. Oliver, double bass, all of the Metropolitan Echo Song."

This afternoon at the Brooklyn Academy of Music the Philharmonic Society of New York, Josef Stransky conductor, will give the third in its series of Sun.

her Southern tour, singing in Richmond, Va., January 16 and 17; Norfolk, Va., January 20, in recital; Greenville, N. C., January 21, in recital; Winston-Salem, N. C., January 28, with the Music Club, Mme. Buckhout will give the seventh and January 29 in recital.

W. Henri Zay, who has been a successful teacher in London, England, for a number of years, has just come to New York to establish himself as a Clarence de Vaux Hoyer, vicilnist; Gusteacher of singing and repertoire, with a specialty in training voices "on the timbre." He has already located his studio at 142 West 104th street. He has successful pupils in every branch of singing in England. He is widely known there both as a teacher and as a com-poser of many art songs in the English language. These songs he intends inlanguage. These songs he troducing in this country.

Prof. Bertrand de Bernyz, voice specialist, who has studios at 53 West ing, voice placing, diction, concert and Seventy-second street, announces that his opera classes for the season are now

Carnegie Chamber Music Hait into after-noon. It consists of forty-five members. The youngest is 15, the oldest 50. The youngest goes to school. The oldest is a retired business man. The other mem-bers go to business daily, and aomis them are a Wall street clerk, a barber. a painter, a laundryman, a plumber and a candy salesman. It was while engaged music work at the settlement that Jacques L. Gottlieb, the director, ob-served the number of small musical groups in the neighborhood. They were roving in character, playing wherever and when circumstances allowed. Mr. Gottlieb conceived the plan of bringing tion of Richard Hageman.

The performances of the Metropolitan Opera Company's annual matinee cycle of Wagner's "Plantal Hageman" (Plantal Hageman) (Plantal

enees Celeste D. Heckscher; prelude to

January 17.

Opening night, "L'Olseau de Feu,"
music by Igor Stravinsky, book by Michael Fokine, "Scheherazuda," music by
Rimsky-Korsakof; "La Princesse Enchante," music by Tschaikowsky, and
"Soleil de Nuit."

MUSIC TEACHERS AND PUPILS Miss Dicie Howell has now started on | "Cantata in Praise of Coffee," the lighter

Mme. Buckhout will give the seventh composers musicale of the season at her studio, 265 Central Park West, on Tues-day evening, January 18, when the pro-

gramme will be the compositions of dustav L. Berber. The artists will be Clarence de Vaux Hoyer, victinist; Gustav L. Berber, pianist, and Mme. Buckhout, soprano. The song dedicated to Mme. Huckhout by Mr. Berber is "Like a Beautiful Bird." Mme, Louise of 142 West Seventy-third street makes a specialty of teach-ing French diction to singers.

Arthur D. Woodruff, who has studied at 171 West Fifty-seventh street, spe-cializes in the teaching of correct breath-

Walter Henry Rothwell, who has been The music committee of the Mac-dowell Club, of which Walter L. Bogert other European cities, and who for seven deals.

There are fundamental rules as to the movements of the arms, the legs and the body. There is a way to a conductor of the St. Paul by the water L. Bogert is chairman, announces for Tuesday evering on the sung on the



GIOVANNI MARTINELLI & MANRICO IN "IL TROVATORE

music by Chopin, "Scheherazada," "La music by Chopin, "Scheherazada," "La of the symphony society under the Princesse Enchante" and dances from "Princes Igor."

The p "Prince Igor."

Friday evening, "Carnaval," "La Princesse Euchante," "Soleil de Nuit" and "Scheherazada."

The second week will begin Monday, January 24, when "La Pavillion d'Ar-mide," by Alexander Benois, with music

The fifth Elitmore Friday morning musicale, which was to have taken place on January 14 but was postponed, will be given on Friday morning, January 21. The soloists are Enrico Caruso, Andre Tourret, violinist: Mabel Garrison, sorano, and Lucile Orrell, cellist

Jenny Dufau, colorature soprano of he Chicago Opera Company, who was o have given a recital at Acolian Hall in Priday afternoon, December 10 (ow-ng to illness the engagement was cancelled), has arranged for two recitals at the Harris Theatre on Thursday afternoon, January 29, and Tuesday afternoon, January 25. At her only song recital of the seas

n Acolian Hall to-morrow aftern Mme. Olive Fremstad will be heard varied programme. The former Met opolitan star returns to New York after season with the Chicago Opera C pany, with which organization she peared as "guest," and after a con-tour that took her to the far West back again, Ellmer Zoller will Mme, Fremstad's accompaniments. programme includes songs by Schub Franz, Schumann, Wolf, Strauss, S is. Peterson-Berger and a "Norweg a

Hunter Welsh, the Philadelphia piar ist, who was first heard here earlier i

Acolian Hall, Thure, Eve., Feb. 3, at 8:15 N. Y. Chamber Music Society

Hall, Tues. Evg., Jan. 18, at 8:15. A DELE MARGULIES TRIO
Seats \$1.00 Adele Margulies Plano
to \$2.00 at Leopold Lichtenberg Violin
Box Office Alwin Schroeder Cello

Acolian Hall. Wed. Aft., Jan. 26, at 3. | SONG RECITAL ROBERT MAITLAND

AEOLIAN HALL, TO-MORROW Aft. at 3 ONLY SONG RECITAL OF SEASON. OLIVE FREMSTAD 75c. to \$2. STEINWAY PIANO.

RECITAL HARRIS Mgt. Antonia Sawyer, Acolian Ha

GRAVEURE COENRAAD V. BOS. Accompanis. Mgment Antonia Sawyer. Steinway Planc

Princes Theatre, This Afternoon 4 S Tickets \$1 & \$1.50 at Box Office. Acolian Hall, Pri. Aft., Jan. 91, at 3. PIANO RECTAL MENTH

season, will give a second recital i Aeolian Hall on Monday evening, Jan-uary 17. His programme includes the "Apassionata" Sonata of Beethoven Schumann's "Carnaval" and Liszt's "Waldesrauschen."

EDNESTINE

SCHUMANN-HEINK.

WHO WILL SING IN OPERA AGAIN.

Harold Bauer and Pablo Casals wi play four numbers jointly at the recital they will give in Acollan Hall Tuesday afternoon, January 18. This will be the second Bauer-Casals appearance this season. The programme follows: Beethoven, sonata in A major; Beethoven, variations on a theme by Mozart; Saint-Saens, sonata in C minor; Cesar Franck

Saens, sonata in C minor; Cesar Franck, sonata in A major.

At its second concert of the season in Aeolian Hall next Tuesday evening, January 18, the Adele Margulies Trio, which consists of Adele Margulies Trio, which consists of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, will present a programme comprising Saint-Saens's strio in F. opus 18, No. 1; Beethoven's sonata for piano and violoneello, in A. opus 69, and Georg Schumann's trio in F major, opus 25, No. 1 (new), which has not yet been heard in this city. The last named composition is one of many chamber works written by Georg Schumann, who is known to American music lovers oblight. A his control of the mann, who is known to American must lovers chiefly by his cantata "Ruth." The Margulies Trio played a sonata of Schumann's for violoncello several years

The third symphony concert for youn people will be given in Carnegie Hall next Saturday afternoon. Mischa El-man will be the soloist. The orchestral numbers will be played by the orchestra gramme comprises two movements from cesse Enchante." "Soleil de Nuit" and "Scheherazada."

Saturday matinee, "Les Sylphides," "L'Apres Midl d'un Faune," dances from "Prince Igor" and "Scheherazada."

Saturday night, "L'Oiseau de Feu, "La Princesse Enchante," "Carnaval" and "Soleil de Nuit."

The New World" symphony, scherzo, moito vivace, largo, Dvorak; concerto in G minor, for violin, with orchestra. Bruch: "Louisiana" festival march, Van der Stucken (written in commemoration of the Louisiana Purchase); solos for violin: Preislied, Wagner-Wilhelmj: Caprice Basque, Sarasate.

Owing to delay in the strival of the steamship Nieuw Amsterdam, which ne-cessitated the postponement of his recital by Tcherepaine; "Petrouchka," by Stravinsky, and "Les Sylphides" will be presented. Tuesday's programme will include "Thanaar," music by Balakirof.

"L'Oiseau de Feu," "L'Apres Midi d'un Faune" and the dances from "Prince Igor." The rest of the repertoire will be announced later.

All the scenery has been painted by Leon Bakst.

"Leon Bakst."

Leon Bakst.

"Terrina dy, Eddy Brown, violinist, will make his first American appearance in Acollan Hall on Wednesday afternoon, January 19. His programme follows: "Devil's Trill" sonata, Tartini; concerto in G minor, Bruch; "Larghetto," Handel, "La Chase," Cartier-Krelsler; "Vogel ais Prophet," Schumann-Auer; "Tambourin Chinois," Kretsler; "Andantino." Martini; Caprice No. 24, Paganini-Auer.

• • • ABOLIAN HALL, JAN. 27, 3 P. M. MR. ALBERT **SPALDING** MME. JULIA CLAUSSEN Tickets, 56c-\$2, at the Box Office, or 1439 Asolian Hall.

CARNEGIE HALL, Sat. Aft., Jan. 29, at 2:30.

HOFMANN Seats Now at Box Office. Mgr Wolfsom Bureau. STEINWAY PIANO USED

Acollan (Ial). To-morrow Eac., at \$1.55.
Piano Recital WELSH Managem t
Wolfsohn
Bureau

LEO ORNSTEIN

DOROTHY BERLINER Acolian Hall, Mon. Eve., Jan. 31, at 8:15. Song Recital by GOSNELL

Acolian Hall, Sat. Aft., Jan. 29, at 3

HPPODROME TO-NIGHT at 8:20. PAYLOWA Boston OperaCo. and her Ballet Russe.
RICCARDO MARTIN—LUISA VILLANI WITH SOUSA Special Box Office.

Carnegie Hall To-day at 3

GRAINGER (Bonefit for St. Christopher's Home for Destitute Children, Dobbs Ferry N. V.) algment Antonia Sawyer. Steinway Plano

CONCERTS OF THE WEEK.

SUNDAY—Young Men's Symphony Orchestra, Aeolian Hall, 3 P. M.
John McCormack, song recital, Carnegie Hall, 3 P. M.
Anica Fabry, soprano, Princess Theatre, 3 P. M.
Friends of Music, Ritz-Carlton Hotel, 3 P. M. Orchestral Society of New York, Harris Theatre, 3 P. M.
Opera Concert, Metropolitan Opera House, 8:30 P. M.
Neighborhood Symphony Society, Carnegie Chamber Music,
Hall, 3 P. M.

MONDAY—Olive Fremstad, song recital, Aeolian Hall, 3 P. M.
Hunter Welsh, pianoforte recital, Aeolian Hall, 8:15 P. M.
TUESDAY—Harold Bauer, pianist; Pablo Casals, cellist; joint recital,

Aeolian Hall, 3 P. M.
Margulies Trio, Aeolian Hall, 8:15 P. M.
University Heights Choral Society, New York University,

WEDNESDAY—Eddy Brown, violinist, Aeolian Hall, 3 P. M.
WEDNESDAY—Filharmonic Society, Carnegle Hall, 8:15 P. M.
George Harris, Jr., song recital, Aeolian Hall, 3 P. M.
Jennie Dufau, soprano, Harris Theatre, 3 P. M.
Concert by Singers Club of New York, Aeolian Hall, 8:15 P. M.
EPIDAY—Philharmonic Society, Carnegia Hall, 2:30 P. M. FRIDAY-Philharmonic Society, Carnegie Hall, 2:80 P. M.

Herma Menth, pianist, Aeolian Hall, 3 P. M.
Morning musicale, Hotel Biltmore, 11 A. M.
SATURDAY—Symphony Concert for Young People, Carnegie Hall.

Leo Ornstein, pianoforte recital, Acolian Hall, 3 P. M. Sophia Kassmir, soprano, Aeolian Hall, 8:15 P. M.

Rachmaninov. A feature of an Eng-lish group will be Percy Grainger's song

Herma Menth will give a piano re-cital in Aeolian Hall on Friday after-noon. January 21. Her programm: in-cludes a Chopin group, the Mendelssohn "Variations Serieuses," the Mozart fan-tasia in C major and works of Bach, Busoni List. Gritenberg and Sauer. Busoni, Liszt, Gruenberg and Sauer.

Sophia Kassmir, soprano, will give a ecital at Acolian Hall Saturday evening,

METROPOLITAN HOUSE FIFTH

THURS., Feb. 3, at 2/30. Das Rheingold
THURS., Feb. 10, at 1/30. Die Walkuere
FRI., Feb. 18, ht 1/30. Siegfried
THURS., Feb. 24, 1/30. Goetterdaenmerung
Seats for cycle /4 perfeest at 4/4 FF ATLA REDUCED PRICES. Orch. \$15. Dress Circle. \$9;
Balcony, front, \$7.50; others \$6. Family Circle \$5.
On sale Tuesday morning, Jan. 18, at 9.

TONIGHT S. 30. PERCY GRAINGER ORCHESTRA
CONCERT
CONCERT
CONC. HAVEMAN

KITA FORNIA
SOPRANO.

PASQUALE AMATO
Baritone. HARDMAN PIANO USED.

CENTURY THEATRE BRAHMS. Symphony No. 3; Pupazz new; first time; F. SCHMITT; Concerto for Plano in G. minor, SAINT-SAENS. Seats at Box Office and Room 1202, Aeolian Rs. **BALLET RUSSE**

Acolian Hall on Wednesday afternoon,
January 19. His programme follows:
"Devil's Trill" sonata, Tartini; concerto
in G minor, Bruch; "Larghetto," Hardel; "La Chase," Cartier-Kreisler; "Vogel
als Prophet," Schumann-Auer; "Tambourin Chinois," Kreisler; "Andantino,"
Martini; Caprice No. 24, Paganini-Auer.

George Harrls, tenor, will give his first recital of the season in Acolian Hall next Thursday afternoon, January 20, His programme includes five numbers by Schubert, three airs from Gluck's "Iphigenie en Tauride" and a group of COMMENCING TO-MORROW

Gretry, Gruneau, Debussy, Wolf-Ferrari Puccini, Sibelia, Rachmaninov, Cadmar and Florida. The first and possibly the only appear

The first and possibly the only appear ance of the Spanish composer Enrique Granados, as interpreter of his own works, will be before the Society of the Friends of Music at the Ritz-Carlton Sunday afternoon, January 23. Mr. Gran

(Continued on Eighth Page.)

BILTMORE

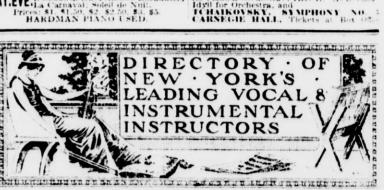
Seats & boxes on sale to-mor-row (Mon.) morning at Bili-more BoxOffice Knabe Piano. R. E. Johnston

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